

**JOHN  
PROCTOR  
IS  
THE VILLAIN**



**STUDIO**  
T H E A T R E

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**JOHN PROCTOR IS THE VILLAIN**  
BY **KIMBERLY BELFLOWER**  
DIRECTED BY **MARTI LYONS**

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# FRIENDS,

When Studio prepares to produce a brand-new play and begins to share it with people, I'm accustomed to some responses: curiosity, admiration, surprise, enthusiasm. What's been striking about the reactions this play has elicited is how universally gleeful they are. From the members of our staff Literary Committee, to the designers we asked to work on it, to the actors who auditioned for it, what I saw over and over was genuine delight, expressed effusively through wide smiles.

This is a play with multiple entry points, so the sources of this affection vary. Among the things people love: its smart depiction of young people walking that fine line between adolescence and adulthood, its poking at notions of canonicity and the classics, and its #MeToo movement concerns. For me, as the product of a one-stoplight town, I love the play's depiction of small-town America in our internet-connected world—the way it captures how these places can be simultaneously isolated/quaint/behind-the-times and with-it/connected/up-to-date. Our playwright, Kimberly Belflower, lets these people be from a small town but not stereotypically so, in a way that only somebody who grew up in one can do justice.

*John Proctor is the Villain* was pandemic delayed. Recommitting to a new play with a cast of nine is a big lift for a theatre given the strains we're under, but we found it impossible to turn our backs on this insightful play written with so much skill and heart.

This production brings back some artists who are very familiar faces around here, like director Marti Lyons, whose electrifying first production with us (*The Wolves*) also centered on teenagers, set designer Luciana Stecconi, who is way high up on the Productions-Designed-at-Studio leaderboard, and lighting designer Jesse Belsky, a fixture around here for a few years now. Also on the team is a large collection of talented artists making Studio debuts, some working on their first post-pandemic production.

Whether you're also here for your first post-pandemic production or have been bravely attending live theatre from the moment you could, welcome. I sincerely hope that the production brings some of the joy to you that it has brought to all of us.

Yours,

A handwritten signature in black ink that reads "David". The script is fluid and cursive.

**DAVID MUSE**  
ARTISTIC DIRECTOR

# NOTE FROM THE DRAMATURG

In fall 2017, Kimberly Belflower had just graduated with an MFA in playwriting and was living with her parents on their farm in rural Appalachia when the allegations of sexual assault against Harvey Weinstein, and then other powerful men, first broke. After hearing one alleged perpetrator call accusation against him a “witch hunt,” Belflower turned, as she always had, to literature, and reread *The Crucible*, American theatre’s most famous look at wrongful accusations.

She came out of the experience with respect for the complexity of Arthur Miller’s play...and confused that almost every interpretation valorizes John Proctor as a great hero who keeps his honor after being accused of witchcraft by Abigail Williams, a teenager with whom he had an affair. A witch hunt is one thing when you are accused of witchcraft and another when it’s a term used by powerful men who use their power—and the power of their outrage—to discredit their often younger, often female accusers.

“What would it be like,” Belflower wondered, “to be a teenager in rural America today, being equipped with this new vocabulary in a place that’s steeped in tradition, in a larger culture that does everything it can to make teenage girls feel as powerless as possible? How might those young women redefine their lives in real time?” From there she imagined a play about high schoolers who were starting to find new language for their past experiences, to re-interpret canonical stories about honor, desire, and power.

Set in a town very similar to Belflower’s hometown during spring 2018, as the #MeToo movement was expanding from allegations about individuals to questions about the larger culture that enabled their behavior, *John Proctor is the Villain* shows compassion for each of its characters, whether they’ve been failed by their culture or learn to be resilient in the face of its shortcomings. In a sea of messages about how silly teenage girls can be, inarticulate with their upspeak and superficial in their obsessions, the play looks without condescension at the many tributaries to its teenagers’ self-images—their family lives and pop culture, their confusion, their mistakes, their joy.

“#MeToo was a chance to look at which systems are being handed down,” Belflower says, “systems that we get trapped in and don’t know how to imagine things outside of. The way *The Crucible* is taught seemed emblematic of that to me. Because I love Abigail. I love her and all the young women in that play, and I got mad on their behalf that they’re not the ones who are analyzed more.”

In a world that rarely offers young women real vocabulary to describe the systems they’re enmeshed in, Belflower has written a play about finding the words that could change how these teenagers see themselves and their futures, fueled by a fierce love of literature and the even fiercer love between friends.

**ADRIEN-ALICE HANSEL**  
DRAMATURG

# STUDIO THEATRE

**DAVID MUSE**  
ARTISTIC DIRECTOR

**PRESENTS**  
**THE WORLD PREMIERE**  
**PRODUCTION OF**

# JOHN PROCTOR IS THE VILLAIN

BY  
**KIMBERLY  
BELFLOWER**

DIRECTED BY  
**MARTI LYONS**

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Selections from *The Crucible* by Arthur Miller are included in the script for *John Proctor is the Villain* with express permission of The Arthur Miller 2004 Literary and Dramatic Property Trust.

“Green Light,” written by Joel Little, Jack Antonoff, and Lorde; performed by Lorde; Courtesy of Sony/ATV.

**REBECCA ENDE  
LICHTENBERG**  
EXECUTIVE DIRECTOR

SET DESIGNER  
**LUCIANA STECCONI**

COSTUME DESIGNER  
**MOYENDA KULEMEKA**

LIGHTING DESIGNER  
**JESSE BELSKY**

SOUND DESIGNER  
**KATHY RUVUNA**

PROPS DESIGNER  
**DEB THOMAS**

INTIMACY AND FIGHT  
CHOREOGRAPHER  
**CHELSEA PACE**

DRAMATURG  
**ADRIEN-ALICE HANSEL**

PRODUCTION STAGE MANAGER  
**MADISON BAHR\***

CASTING  
**THE TELSEY OFFICE;  
KARYN CASL, CSA**

DIRECTOR OF PRODUCTION  
**JOSHUA MARCHESI**

TECHNICAL DIRECTOR  
**DEVIN MAHONEY**

*Underwritten by*  
**DR. MARK EPSTEIN  
AND AMORETTA HOEBER &  
TERESA AND  
DAN SCHWARTZ**

*Additional production  
support is provided by the*  
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## CAST

**CARTER SMITH**  
DAVE REGISTER\*

**BETH POWELL**  
MIRANDA RIZZOLO\*

**NELL SHAW**  
DEIDRE STAPLES\*

**IVY WATKINS**  
RESA MISHINA\*

**RAEYNN NIX**  
JORDAN SLATTERY\*

**MASON ADAMS**  
IGNACIO DIAZ-SILVERIO\*

**LEE TURNER**  
ZACHARY KELLER\*

**BAILEY GALLAGHER**  
LIDA MARIA BENSON\*

**SHELBY HOLCOMB**  
JULIANA SASS\*

## SETTING

A one-stoplight town in northeast Georgia. Spring semester, junior year. 2018.

## UNDERSTUDIES

**CARTER SMITH**  
BOWEN FOX

**BETH POWELL**  
MOLLIE GREENBERG

**NELL SHAW**  
LAUREN FRAITES

**IVY WATKINS**  
LAUREN FRAITES

**RAEYNN NIX**  
MOLLIE GREENBERG

**MASON ADAMS**  
TRE'MON KENTRELL  
MILLS

**LEE TURNER**  
J. BRADLEY BOWERS

**BAILEY GALLAGHER**  
MARTHA EPSTEIN

**SHELBY HOLCOMB**  
JULIA SOUZA



The Director is a member of Stage Directors and Choreographers Society, a national theatrical labor union.



\*Appearing through an Agreement between this theatre, Studio Theatre, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

# INVITATION TO PARTICIPATE

# WELCOME BACK.

Studio Theatre produces work that examines what it feels like to be alive right now. Some of the plays we produce will reflect your personal experiences. Others will offer insight into experiences beyond your own. Studio's work celebrates both our differences and our shared experiences.

We want to ensure that everyone, no matter their age, race, economic status, religion, or gender, feels welcome at Studio. Come as you are: casual or dressed up, you belong here.

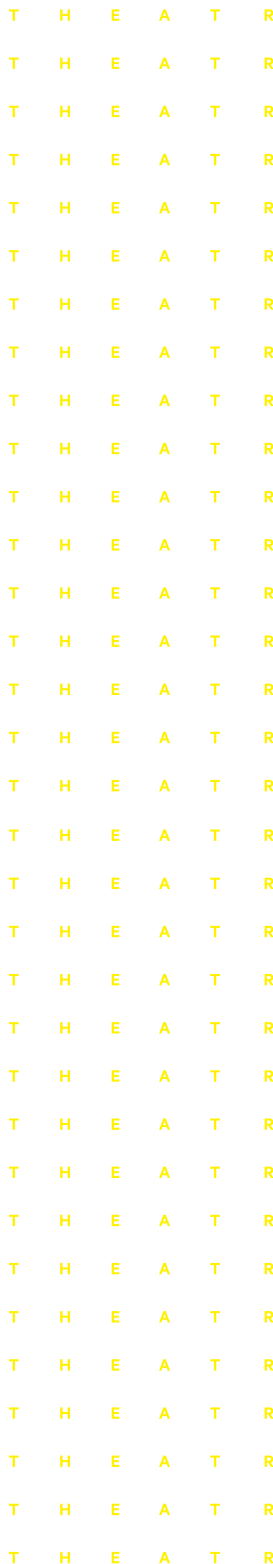
We ask you to help create an environment where you—and every other audience member—feel at home when seeing a play in our space.

We are all here to experience live theatre together. Whether this is your first time or you've been with us for decades, we're happy you've joined us.

## HERE'S WHAT ENGAGEMENT CAN LOOK LIKE:

- Be yourself. Just make sure you are being respectful of others sharing the space with you.
- We invite you to laugh, cry, cheer... and do it all out loud. Our actors feed on your energy, so feel free to respond, so long as it doesn't disrupt the production.
- Everyone experiences theatre differently; please respect other audience members' reactions.
- Theatre is designed to challenge us. It's ok to be uncomfortable for a little bit; if you're feeling it, others are too. Engage with the work and see where it takes you.

Studio is working to become a more inclusive institution that actively implements anti-racism practices and where all feel welcome. To learn more about our values and our work in this area, visit [studiotheatre.org/values](https://www.studiotheatre.org/values).



# SPONSORS

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Studio Theatre's 2021–2022 season is made possible through the generosity of our Season Sponsors. This dynamic group of individuals understands the value of producing powerful contemporary work in intimate spaces and invests in Studio's innovative projects and initiatives. We are grateful for their generosity and investment in Studio.

## **2021-2022 SEASON SPONSORS**

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- Joan and David Maxwell
- Teresa and Dan Schwartz
- Steve and Linda Skalet
- Bobbi and Ralph Terkowitz
- Mark Tushnet and Elizabeth Alexander
- Amy Weinberg and Norbert Hornstein

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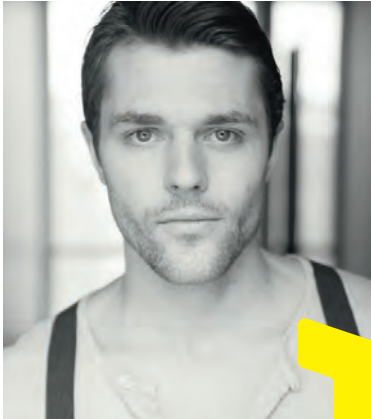
# DIRECTOR



MARTI LYONS

**MARTI LYONS** returns to Studio, where she previously directed *The Wolves* by Sarah DeLappe and both the stage and audio productions of *Kings* by Sarah Burgess. Marti most recently directed *Cymbeline* at American Players Theatre and will next direct *Sense and Sensibility* at APT and the co-world premiere of *Wife of a Salesman* at Milwaukee Repertory Theatre. Marti's other productions include *How to Defend Yourself* by liliana padilla, a Victory Gardens and Actors Theatre of Louisville co-production; *Cambodian Rock Band* by Lauren Yee at Victory Gardens and City Theatre; *Witch* by Jen Silverman at Geffen Playhouse (LA Drama Critics Circle Award for Best Direction); *The Niceties* by Eleanor Burgess at Writers Theatre; *Native Gardens* by Karen Zacarias at Victory Gardens; *Botticelli in the Fire* by Jordan Tannahill at Woolly Mammoth Theatre Company; *Guess Who's Coming to Dinner* at Court Theatre; *The Merry Wives of Windsor* at Montana Shakespeare in the Parks; *I, Banquo* at Chicago Shakespeare Theater; *Wit* with The Hypocrites; and *The City of Conversation* by Anthony Giardina at Northlight Theatre. Other projects include *Title and Deed* by Will Eno at Lookingglass Theatre Company; Laura Marks' *Bethany* and *Mine* at The Gift Theatre; Catherine Treischmann's *Hot Georgia Sunday* at Haven Theatre; *Prowess* by Ike Holter and *The Peacock* by Calamity West at Jackalope Theatre; and *Give It All Back* by Calamity West and *9 Circles* by Bill Cain at Sideshow Theatre Company. Marti is the Artistic Director of Remy Bumpo Theatre Company, an ensemble member at The Gift Theatre, an Artistic Associate with Sideshow Theatre Company, and a member of Stage Directors and Choreographers Society. [martilyons.com](http://martilyons.com).

**DAVE REGISTER** (Carter Smith) was an original company member of *Harry Potter and the Cursed Child* on Broadway and played Rodolpho in the Young Vic production of *A View from the Bridge* directed by Ivo van Hove at Center Theatre Group's Ahmanson Theatre and The Kennedy Center. Other theatre credits include *A Midsummer Night's Dream* at Classic Stage Company, *Lover I'll Bring You Back To Life* at Ars Nova, and *Romeo and Juliet* at Westport Country Playhouse. Television credits includes *Madam Secretary*, *FBI*, and *Graves*. Film credits include *The Price*, *The Witch Files*, and the upcoming lead in the feature film *Heightened*. He is the founding Artistic Director of the Portland Theatre Festival in his home state of Maine and has an MFA from Columbia University School of the Arts.



# ACTORS



**MIRANDA RIZZOLO** (Beth Powell; she/her) is a Brooklyn-based actor. New York theatre credits include *Dream Hou\$e* at Ars Nova, *Period Sisters* at HERE Arts Center, and *Resistance* at The Wild Project, as well as readings at Cherry Lane Theatre, The Lark, the Davenport Theatre, and The Fire This Time Festival. Regional credits include *Romeo and Juliet* (Juliet) and *The Servant of Two Masters* at The Shakespeare Theatre of New Jersey, *The Crucible* at Olney Theatre Center, and *Miss Bennet: Christmas at Pemberley* at Round House Theatre. She is a graduate of Yale University and the London Academy of Music and Dramatic Art, where she received her master's degree on a Marshall Scholarship. [mirandarizzolo.com](http://mirandarizzolo.com). On social media at [@mirandarizzolo](https://www.instagram.com/mirandarizzolo) (Instagram).

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**DEIDRE STAPLES** (Nell Shaw; she/her) is an actor and playwright. Selected acting credits include: *The Wolves* at Studio Theatre (understudy); *Daphne's Dive* at Signature Theatre; *The Skin of Our Teeth* at Everyman Theatre; *Mysticism & Music* at Constellation Theatre Company; and *Twelfth Night*, *The Crucible*, and *Around the World in 80 Days* with the National Players. She wrote and performed *White-ish* at the Atlas Intersections Festival and composed *The Vanguard: The Musical* with the Sankofa Theatre Collective. She has a Bachelor of Fine Arts from Howard University. [deidrestaples.com](http://deidrestaples.com).



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**RESA MISHINA** (Ivy Watkins; she/her) was last seen at Studio Theatre as Ruki Minami in the US premiere of *White Pearl*. Favorite theatre credits include *A Chorus Line* at The Wick Theatre; *Holiday Inn* at The Fireside Theatre; *A Midsummer Night's Dream* and *Snow White* at Connecticut Shakespeare Festival; *You're a Good Man, Charlie Brown*, *Annie*, *9 to 5*, and *The Music Man* at Flat Rock Playhouse; and *Miss Saigon* at Interlakes Theatre. She can be heard in the radio play *Br'er Peach* with Alter Theater and was a principal dancer in *The Crossing* at The Kitchen. Resa is a proud native of Yokohama, Japan and earned her BFA in Musical Theatre from Rider University.



**JORDAN SLATTERY** (Raelynn Nix; she/her) is a New York-based actor. Her most recent role was Kitty in *Easy Women Smoking Loose Cigarettes* at Signature Theatre. Other theatre credits include *The Consul*, *The Tramp* and *America's Sweetheart* at Best Medicine Rep and *Medieval Storyland* at the Gaithersburg Arts Barn. She has also appeared in the short films *Groupie* and *Hardcore*. Jordan has recently completed her MFA at George Washington University, where her roles included Anya in *The Cherry Orchard* and Autolycus in *The Winter's Tale*. [jordanpslattery.com](http://jordanpslattery.com). On social media at [@jprdqn](https://www.instagram.com/@jprdqn) (Instagram).

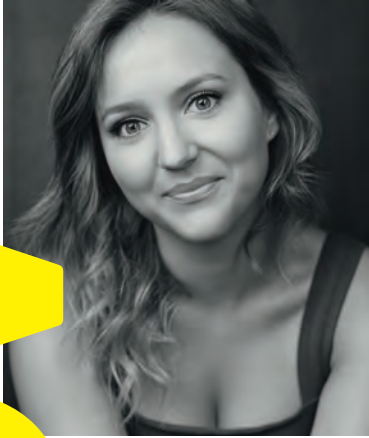
**IGNACIO DIAZ-SILVERIO** (Mason Adams) is an actor, born in Tampa, Florida to parents from Madrid, Spain. His New York theatre credits include *Cherry Blossom Trees* at Teatro LATEA. He'll be making his feature film debut opposite Morgan Freeman and Florence Pugh in Zach Braff's *A Good Person* and can also be seen on television in episodes of *The Good Fight* (Paramount+) and *Suspicion* (Apple TV+). Other upcoming credits include the short film *Reckless*, directed by Major Dorfman. He is represented by Carson-Adler Agency.



**ZACHARY KELLER** (Lee Turner; he/him) is an actor, musician, and writer from the northwest suburbs of Chicago. His regional theatre credits include *To Kill a Mockingbird* at Steppenwolf Theatre, the new musical *Hero* and *For the Boys* at The Marriott Theatre, *Over the Tavern* at Peninsula Players, and *And Then There Were None* and *Ragtime* at Drury Lane Theatre. Zack had a recurring role on the first season of the CW series *4400* and has also guest starred in *Shameless*, *Chicago Med*, and *Chicago Fire*. He starred alongside Steve Guttenberg and Harry Lennix in the movie *Alternate Universe: A Rescue Mission*. He is a graduate of Ball State's 2020 BFA Musical Theatre program. [Zacharykelleractor.com](http://Zacharykelleractor.com). On social media at [@zack\\_keller1](https://www.instagram.com/@zack_keller1) (Instagram).



# ACTRESS



**LIDA MARIA BENSON** (Bailey Gallagher) is a bilingual Ukrainian-American actor and folk dancer. Recent theatre credits include *The Assembly* with Porte Parole (twice); *Notes from the Basement* at The Center at West Park; *Draw Me Like One of Your French Girls* at The PIT; *Boy* at Keegan Theatre; *Dog Sees God* at Prologue Theatre; *What Every Girl Should Know* and *Dry Land* at Forum Theatre; *In This Hope: A Pericles Project* with The Welders; *Tribes* at Vermont Stage; and *Seminar* at Middlebury Actors Workshop. She can also be seen in national commercials for Volkswagen, Wendy's, and more. As a Ukrainian folk dancer, she has choreographed and toured both nationally and internationally. She is an alumna of the University of Vermont and a native Washingtonian. [lidabenson.com](http://lidabenson.com). On social media at [@lidabenson](https://www.instagram.com/lidabenson) (Instagram).

**JULIANA SASS** (Shelby Holcomb) is an actress and writer based in New York. Her Off Broadway credits include *Mac Beth* at Hunter Theater Project and *Julius Caesar* at Theater for a New Audience. Her film credits include *A Call to Spy*, *Radium Girls*, and *The Sisterhood of Night*. She graduated from Harvard University with a degree in Comparative Literature and a minor in Theater, Dance and Media, and she studied at the British American Drama Academy and the Atlantic Acting School. [julianasass.com](http://julianasass.com).



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# PRODU

**LUCIANA STECCONI's** (Set Designer) previous designs for Studio Theatre include *Kings*, *The Effect*, *Cloud 9*, *Hedda Gabler*, *Bad Jews*, *An Iliad*, *Lungs*, *The History of Kisses*, *In the Red and Brown Water*, *The Year of Magical Thinking*, *Amnesia Curiosa*, *Souvenir*, *Contractions*, and *Crestfall*, among others. She has designed for Milwaukee Rep, Huntington Theatre Company, Woolly Mammoth Theatre Company, Round House Theatre, Signature Theatre, The Kennedy Center (Theater for Young Audiences), Mosaic Theater Company, Theater J, Everyman Theatre, Olney Theatre Center, Imagination Stage, and the Contemporary American Theatre Festival, as well as Georgetown University, Catholic University, and American University. She is an Assistant Professor in Scenic Design at Emerson College. Luciana holds an MFA in design from Brandeis University and is a member of United Scenic Artists, Local 829, IATSE.

**MOYENDA KULEMEKA** (Costume Designer; she/her) is a costume designer making her Studio Theatre debut. Some of her recent credits include *Daphne's Dive* and *Detroit '67* at Signature Theatre; *The Phlebotomist* and *The Brothers Size* at 1st Stage; *A Chorus Within Her* at Theater Alliance; *Cinderella* at Synetic Theater; *Distance Frequencies: Transmission* with Rorschach Theatre; *Working*, *A Musical* presented on Black Lives Matter Plaza; and *La tía Julia y el escribidor* and *Exquisita Agonía* at GALA Hispanic Theatre, as well as *A Raisin in the Sun* at Utah's Caine Lyric Theatre. Her designs have also been featured at Mosaic Theater Company, Adventure Theatre MTC, and NextStop Theatre Company, among others. Moyenda holds a BA in Theatre from the University of Maryland and is a proud member of United Scenic Artists, Local 829, IATSE. Photos of her work can be found at moyendadesigns.com.

**JESSE BELSKY** (Lighting Designer) previously designed *Pipeline*, *P.Y.G.* or *The Mis-Education of Dorian Belle*, *The Remains*, *The Effect*, *Three Sisters*, *No Sisters*, and *Animal*, and co-designed *White Noise* at Studio. Regional credits include *The Magic Play* at Portland Center Stage, Syracuse Stage, and Actors Theatre of Louisville; *Lydia* and *Rough Crossing* at Yale Rep; and *The Year of Magical Thinking* at PlayMakers Repertory Company. Other DC designs include *Who's Afraid of Virginia Woolf?* at Ford's Theatre; *JQA* and *The Year of Magical Thinking* at Arena Stage; *Oslo*, *Hand-*

*bagged*, and *The Book of Will* at Round House Theatre; *The Mystery of Love & Sex* at Signature Theatre; *Henry IV, Part 1*, *The Winter's Tale*, *Sense and Sensibility*, and *A Midsummer Night's Dream* at Folger Theatre; and *Labour of Love*, *The Invisible Hand*, and *The Magic Play* at Olney Theatre Center. Jesse holds a BA from Duke University and an MFA from the Yale School of Drama. He has taught lighting design at Connecticut College and UNC Greensboro. jessebelsky.com.

**KATHY RUVUNA** (Sound Designer/Composer) is a New York-based sound designer originally from San Antonio, Texas. Recent credits include *Sweat* at The Alley Theatre; *Pipeline*, *Cry It Out*, and *Radio Golf* at Everyman Theatre; *Good Faith* at Yale Rep; *Twelfth Night* at Two River Theatre; *Read to Me* at Portland Stage; *In the Southern Breeze* and *Ni Mi Madre* at Rattlestick Playwrights Theatre; *Hands Up* at National Black Theatre; *Bernarda's Daughters* at BRIC as part of BRIClab; and *Circle Jerk* and *This American Wife* with Fake Friends. She holds a BFA in Sound Design from The Conservatory of Theatre Arts at Webster University and an MFA in Sound Design from the Yale School of Drama.

**CHELSEA PACE** (Intimacy and Fight Choreographer; she/her) is an intimacy choreographer, intimacy coordinator, and consultant. Following *White Noise* earlier this season, this is Chelsea's second show at Studio, where she also serves as the Resident Intimacy Consultant and Choreographer. Theatre credits include *A Strange Loop* currently running on Broadway; *Help* at The Shed; *Bundle of Sticks* at INTAR; *RENT*, *Detroit '67*, and *Daphne's Dive* at Signature Theatre; and *A Strange Loop* at Woolly Mammoth Theatre Company. She is Resident Intimacy Consultant and Choreographer at Signature Theatre and Resident Intimacy Consultant at Woolly Mammoth. Chelsea's intimacy coordination work for TV and film includes *The Tender Bar* and *Harlem*, and the forthcoming series *A League of Their Own* and *The Best Man: The Final Chapters*. Chelsea is the co-founder of Theatrical Intimacy Education and the author of *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. In 2021, she received the Kennedy Center Gold Medallion for her work in intimacy choreography and building consent-based pedagogies. chelseapace.com. On social media at @professorpace (Instagram).



# CTION

**ADRIEN-ALICE HANSEL** (Dramaturg; she/her) is the Literary Director at Studio, where she has dramaturged the world premieres of *I Hate it Here*, *Queen of Basel*, *The Remains*, *No Sisters*, *I Wanna Fucking Tear You Apart*, *Animal*, *Red Speedo*, *Dirt*, *Lungs*, and *The History of Kisses*, as well as productions of *Tender Age*, *Flow*, *Until the Flood*, *2.5 Minute Ride*, *Cry It Out*, *Translations*, *Curve of Departure*, *The Effect*, *Wig Out!*, *Straight White Men*, *Cloud 9*, *Hedda Gabler*, *Constellations*, *Jumpers for Goalposts*, *Bad Jews* (twice), *The Apple Family Plays*, *Invisible Man*, *Sucker Punch*, *The Golden Dragon*, and *The New Electric Ballroom*, among others. Prior to joining Studio, she spent eight seasons at the Actors Theatre of Louisville, where she headed the literary department and coordinated project scouting, selection, and development for the Humana Festival of New American Plays. She is the co-editor of eight anthologies of plays from Actors Theatre and editor of 10 editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

**NANCY KREBS**'s (Dialect Coach) credits with Studio Theatre include *Kings*, *The Children*, *Translations*, *Constellations*, *Animal*, *The Habit of Art*, *The Walworth Farce*, *The New Electric Ballroom*, and *Look Back in Anger*. She is the Resident Vocal/Dialect Coach with the Classic Theatre of Maryland; representative productions include *Cabaret*, *The 39 Steps*, *Hamlet*, *The Winter's Tale*, *Rosencrantz & Guildenstern Are Dead*, *Oliver!*, *A Christmas Carol*, *Much Ado About Nothing*, *The Tempest*, *Richard III*, *Twelfth Night*, *Romeo and Juliet*, *The Importance of Being Earnest*, *The Three Sisters*, *It's a Wonderful Life: A Radio Play*, *Sense and Sensibility*, *A Tale of Two Cities*, *As You Like It*, *A Midsummer Night's Dream*, *Pride and Prejudice*, *Our Town*, *The Merry Wives of Windsor*, and *Macbeth*. She has also worked with other regional theatres including Theater J, Olney Theatre Center, Rep Stage, Everyman Theatre, and Baltimore Center Stage. Nancy teaches privately and internationally, operating her own voice studio—The Voiceworks—and is an accomplished singer/songwriter/musician. [nancykrebs.com](http://nancykrebs.com).

**DEB THOMAS** (Props Designer) is a props and set designer for theatre, television, and film. From 2009 to 2019, she was Studio Theatre's Props Director. Her work at Studio includes *Pass Over*, *Love! Valor! Compassion!*, *Sylvia*, *Suburbia*, *Slavs!*

(properties design), and set design for *Terminus*. Freelance work includes properties design for *Private*, *Marys Seacole*, *Eureka Day*, and *Milk Like Sugar* at Mosaic Theater Company, and *The Tale of the Allergist's Wife* and *Freud's Last Session* at Theater J. She is currently working as a production designer for a historical documentary set in 1947-1953. She was sculptor and sculpture consultant for TLC's *DC Cupcakes* (2011-2013); Washington Bureau set design for TV Tokyo; and *Natty G* pilot set design for National Geographic. In addition to working for all national networks, her work includes production design for PBS *American Experience Dolley Madison*, art direction for PBS *American Experience Alexander Hamilton*, and set and props design for Discovery Channel's *Moments in Time Jamestown: Against All Odds*.

**MADISON BAHR**'s (Production Stage Manager; she/her) Studio Theatre productions include *White Pearl*, *Queen of Basel*, *The Remains*, *Murder Ballad*, *Chimerica*, and *Torch Song Trilogy*. Other regional credits include *Daphne's Dive*, *Gun & Powder*, and *Billy Elliot: The Musical* at Signature Theatre; *Becoming Dr. Ruth* and *Our Suburb* at Theater J; *Cabaret* at Olney Theatre Center; *Charlotte's Web* and *The Little Mermaid* at Imagination Stage; *Kiss and Guards at the Taj* at Woolly Mammoth Theatre Company; *ReEntry*, *Next Fall*, and *Glengarry Glen Ross* at Round House Theatre; and *In the Heart of America* at Rep Stage. Madison holds a BA in Theatre with a focus in Stage Management from the University of Maryland, College Park.

**THE TELSEY OFFICE** (Casting) has offices in both New York and Los Angeles, casting for theatre, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy.

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# ACKNOWLEDGMENTS

**GALA HISPANIC THEATRE**  
**MARC R. KIBBEY**  
**LANCE LEWIS**  
**MARIA “RIA” SIMPKINS**  
**JESSICA LEADER**  
**MEKALA SRIDHAR**  
**MARIELLE BURT**

## **THE PLAYWRIGHT WOULD LIKE TO THANK:**

Hannah Wolf, Lauren Halvorsen, Casey Stangl, Sasha Emerson, Tiffany Moon, Marti Lyons, Adrien-Alice Hansel, Francesca Sabel — heroes and champions | Gail Jones — always | Dan Stemmerman — I love you | Buddy, Suzanne, Jeff, Katie, Henry Belflower — everything | Alison and the Etheridge family | The Farm Theatre and Padraic Lillis | The 2018-19 students and theatre faculty of Centre College, Rollins College, and Furman University | My students at Emory University | Michael Finkle, Lauren Szurgot, and Sylvie Rabineau | May Adrales, Margot Bordelon, Estefania Fadul, Beth Lopes, Andy Knight, Scott Kaplan, Elizabeth Sharpe-Levine, Kathryn de la Rosa, Mary McNamara, David Muse, Reginald Douglas | Ana, Lily, Ashley, Agyeiwaa, Alex, Ismael, Tarah, Eliza, Graham, Anna, Fiona, Ramon | All my friends and teachers, but for this play in particular: Kevin Poole, Devin Horne, Blake Daniel, Megan Tabaque, Drew Paryzer, Cortney Knipp, Collin Stapleton, Liz Engelman, Steven Dietz, Kirk Lynn, Sam Provenzano, Victoria Rey, Mallory Nonnemaker, Krista Maggart, Caroline Thrasher, January LaVoy, Caitlin Hargraves.



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# PRODUCTION STAFF

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Actors' Equity Association ("Equity"), founded in 1913, is the US labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central, and Western. Members at large participate in Equity's governance through a system of regional Boards and Committees. Equity has 28 designated area liaison cities with over 100 members each.

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# THE CRUCIBLE IN CONTEXT

Like the cast of *John Proctor is the Villain*, many people read *The Crucible* for the first—and last—time in high school. Arthur Miller’s Tony-winning play is generally considered to be one of the greatest works of the American theatre. After Miller was questioned by Senator Joseph McCarthy’s House Un-American Activities Committee (HUAC) for his alleged communist ties, Miller searched for a historical parallel to this Cold War hysteria—and found one in the Salem Witch Trials. In this epic allegory, protagonist John Proctor stands in for the honorable victims of McCarthyism, while teenaged antagonist Abigail Williams represents the threat of mob mentality.

Since the play’s 1953 publication, the term “witch hunt” has become political shorthand for mass hysteria—or, as *John Proctor*’s English teacher puts it, what happens when “a lot of innocent people [get] taken down because a lot of other people [get] carried away.”

## ACT 1

It’s 1692 in Salem, Massachusetts, and minister Samuel Parris’s daughter has fallen ill. The townspeople suspect witchcraft, especially after Parris’s teenaged niece Abigail was spotted dancing in the woods with her friends the night before. While the villagers congregate in Parris’s house, Abigail is approached by John Proctor, a well-respected farmer. Privately, Abigail tells John that no witchcraft occurred—but before he can return home to his wife and children, Abigail begs him to restart their affair from a few months earlier. As the townspeople grow angrier, Abigail fears they will punish her for witchcraft and accuses other villagers of consorting with the devil.



A scene from the 1953 Broadway production. The LIFE Picture collection/Getty Images.

## ACT 2

Eight days later, Abigail has named dozens of witches, many of whom are among Salem’s poorest residents. John’s wife Elizabeth begs him to reveal Abigail as a fraud, but he is hesitant to do so; Elizabeth suspects that her husband still has feelings for Abigail. The Proctors learn from their servant Mary Warren that Abigail has named Elizabeth as a potential witch. John confronts Abigail, who reveals that she wants Elizabeth hanged so that she can marry him.

## ACT 3

Eventually, Proctor forces Mary to go to court and admit that the accusations are false. But Abigail interrupts Mary's testimony, shouting to a non-existent "yellow bird" and pretending to be possessed by the devil. Terrified that she will end up in jail, Mary joins Abigail in accusing Proctor himself of witchcraft. Proctor at last confesses the affair. The judge calls on Elizabeth to verify this confession—but, determined to protect her husband's honor, Elizabeth refuses to say that anything illicit happened.



A scene from the Bristol Old Vic 1954 production of *The Crucible*.  
Thurston Hopkins/Getty Images.

## ACT 4

Three months later, both Proctors are in jail; Elizabeth's life has been temporarily spared because she is pregnant, while John Proctor is going to be executed the next morning. In a panic, John begins to falsely confess to witchcraft. At the last minute, however, he decides he cannot confess to preserve his reputation ("Because it is my *name!* Because I cannot have another in my life!"). While Elizabeth looks on with pride, Proctor steals himself for death.



Peace and HUAC: 1962. Los Angeles, CA, demonstration to Abolish HUAC. 2013 © Paul Richards, estuarypress.com.

# SUPPORT OPEN STUDIO



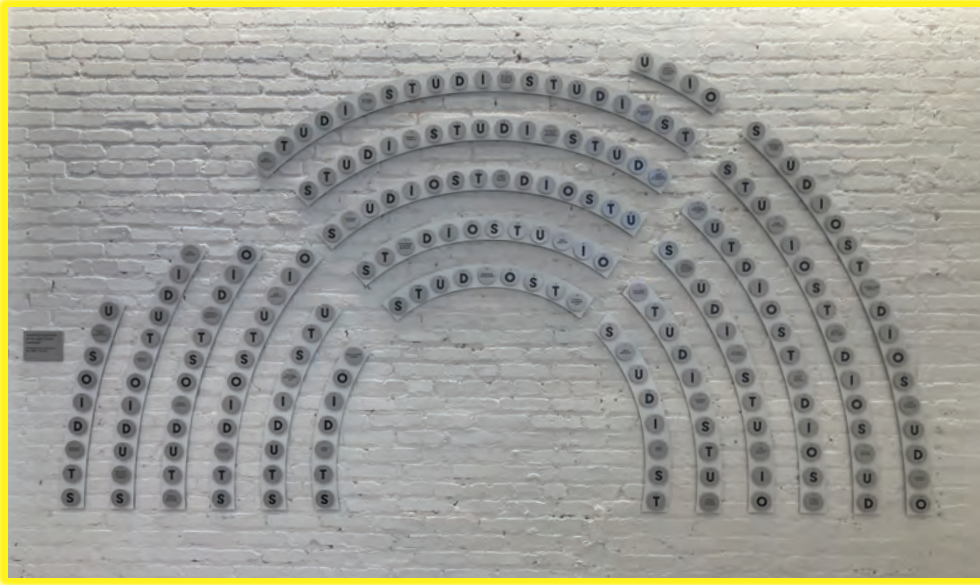
The new exterior of Studio Theatre, with new marquee signage and a vibrant paint treatment in its new signature color, denoting its 14th Street Entrance.

Open Studio is a transformational \$20 million investment in Studio Theatre's future. The three-pronged campaign enhances artistic innovation, invests in community engagement, and increases the operational efficiency of our four-theatre complex, ensuring a thriving destination for contemporary theatre for decades to come.

The project is now largely complete and we have begun welcoming audiences back into our renovated space, but it's not too late to give to Open Studio and be recognized for your contribution.

**Declare your support of Studio and bold stories told up close by leaving your legacy and being part of the Open Studio donor installation.**

The Open Studio Campaign reimagines the creative use of open space through the state-of-the-art, fully flexible new Victor Shargai Theatre. Since there are no fixed seats, instead of a traditional seat naming campaign, we have created a unique donor installation featured in the Milton Lobby and made of individual metallic paillettes replicating a theatre's seating map. You can have a permanent, prominent spot in Studio's architecture by adding your name to the installation with a gift of \$2,500 or more.



Open Studio donor installation.

**\$2,500** —single paillette on Studio's donor installation

**\$5,000** —two paillettes on Studio's donor installation



# DONATE

Donate at [studiotheatre.org/donate](https://studiotheatre.org/donate) or contact Director of Development Bianca Beckham at [bbeckham@studiotheatre.org](mailto:bbeckham@studiotheatre.org).

# REVIVING STUDENT MATINEES AT STUDIO THEATRE

After a dormant year during the COVID-19 pandemic, Studio Theatre will restart our Student Matinee program this spring, inviting high school students in Washington, DC to the world premiere of *John Proctor is the Villain*. Funded by a generous grant from the DC Commission on the Arts and Humanities, the Student Matinee program connects high school students from DC public and public charter schools with a production in Studio's season that feels especially relevant to their age group. The program helps to enrich the typical classroom experience, provide students with an opportunity to see live contemporary theatre, and develop students' emotional and social skills, encouraging empathy and understanding for both the characters and one another.

Studio is partnering again with the DC Collaborative, a local consortium designed to expand educational access to the arts, to bring digital, on-demand performances of *John Proctor is the Villain* directly to classrooms throughout the District. Alongside a professionally recorded and edited performance of the show, we will include a recorded talkback with playwright Kimberly Belflower and director Marti Lyons. In addition, Studio provides students and teachers with a learning guide complete with background details about the show, theatrical activities that can be completed in the classroom, and inside information about the play's development and creation process. Using

this format, Studio continues sharing the magic of theatre with young audiences safely and accessibly.

The world premiere of *John Proctor is the Villain* is an especially apt play for the Student Matinee program: *The Crucible*, Arthur Miller's classic play that much of the story centers on, is one of the main required texts in English Language Arts classes taken by eleventh grade DCPS students. Described as a contemporary response to *The Crucible*, Belflower's play takes place in a high school classroom, makes reference to many pop stars and current cultural icons, and smartly connects real-world issues with the themes and topics discussed in *The Crucible*. Relevant and timely, this season's Student Matinee is on track to foster a beautiful connection between Studio Theatre and students within the DC community.



A student matinee for Studio's production of *Constellations*, with actors Tom Patterson and Lily Balantincz.



# COMPLACENCY IS THE VILLAIN



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# The Benefit

Sunday, May 22

Take a walk down iconic Beale Street, which helped inspire Katori Hall's *The Hot Wing King*. With a nod toward the play's Southern charm, Studio will host our very own wing festival and tasting contest, followed by a Southern-style BBQ, culminating with a dessert reception and live music.

Our featured guest is Broadway director Steve H. Broadnax III, who is directing Studio's production of *The Hot Wing King*.

Supporters of The Benefit play a vital role in sustaining Studio's operations and enabling us to continue advancing exemplary contemporary theatre in Washington DC.

**Tickets begin at \$350, with sponsorships available.**

To participate, please contact the Development office at 202.919.3712.

# ABOUT STUDIO

Studio Theatre is a longstanding Washington cultural institution dedicated to the production of contemporary theatre. We are a community of artists and audience members who believe in the power of theatre to help us understand the world, engage with some of the most important ideas and issues of the day, and affirm our common humanity.

Over 42 years and more than 350 productions, Studio has grown from a company that produced in a single rented theatre to one that owns a multi-venue complex stretching half a city block, but we have stayed committed to our core distinguishing characteristics: deliberately intimate spaces; excellence in acting and design; and seasons that feature many of the most significant playwrights of our time. Each season, we present a diverse roster of thought-provoking contemporary plays, featuring local, national, and international artists. We also invest in the incubation

and development of new work and nurture the next generation of arts leaders. Studio is a values-focused organization that pursues artistry and inclusion, and brings characteristic thoughtfulness and daring to our efforts, onstage and off. We are committed to anti-racism and make a concerted effort to proactively dismantle barriers that have excluded people from joyful participation in our art form.

Rooted in our mission to foster a more thoughtful, empathetic, and connected community, Studio strives to welcome a wide and diverse audience. Our community engagement efforts include access and affordability initiatives, a growing community partner program, free student matinees, and a commitment to opening up our building as a hub for our neighborhood and city. In all that we do, Studio endeavors to make an essential contribution to the vitality of our nation's capital.



Rendering of building exterior.



**DAVID MUSE** in his twelfth season as Artistic Director of Studio Theatre, where he has directed *Cock* (the in-person and digital productions), *The Children*, *The Remains*, *The Effect*, *The Father*, *Constellations*, *Chimerica*, *Murder Ballad*, *Belleville*, *Tribes*, *The Real Thing*, *An Iliad*, *Dirt*, *Bachelorette*, *The Habit of Art*, *Venus in Fur*, *Circle Mirror Transformation*, *reasons to be pretty*, *Blackbird*, *Frozen*, and *The Intelligent Design of Jenny Chow*. As Studio's Artistic Director, he has produced 105 productions; established Studio R&D, its new work incubator; significantly increased artist compensation; created The Cabinet, an artist advisory board; and overseen Open Studio, a \$20M expansion and upgrade of Studio's four-theatre complex. Previously, he was Associate Artistic Director of the Shakespeare Theatre Company, where he has directed nine productions, including *Richard III*, *Henry V*, *Coriolanus*, and *King Charles III* (a co-production with American Conservatory Theater and Seattle Rep). Other directing projects include *Frankie and Johnny in the Clair de Lune* at Arena Stage, *The Bluest Eye* at Theatre Alliance, and Patrick Page's *Swansong* at the New York Summer Play Festival. He has helped to develop new work at numerous theatres, including New York Theatre Workshop, Geva Theatre Center, Arena Stage, New Dramatists, and The Kennedy Center. David has taught acting and directing at Georgetown, Yale, and the Shakespeare Theatre Company's Academy of Classical Acting. A nine-time Helen Hayes Award nominee for Outstanding Direction, he is a recipient of the DC Mayor's Arts Award for Outstanding Emerging Artist and the National Theatre Conference Emerging Artist Award. David is a graduate of Yale University and the Yale School of Drama.



**REBECCA ENDE LICHTENBERG** is the Executive Director at Studio Theatre, where she has led the institution for three seasons. She served as the Managing Director of Theater J for eight seasons, during which time she led the theatre through an Artistic Director transition and was instrumental in growing income by 29 percent. Prior to that, she worked in arts marketing at Sitar Arts Center, Theater J, and Ford's Theatre. She previously served as the President of the Board of Forum Theatre, the Chair of the Adjudication Committee for theatreWashington, and a Helen Hayes Judge. She holds an MA in Arts Administration from Columbia University, a Certificate in Budgeting and Finance from Georgetown University, and is a graduate of Harvard Business School's Strategic Perspectives in Non-Profit Management program.

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# MEMBERS MAKE THINGS HAPPEN AT STUDIO

Inside Studio is a dedicated group of individuals who contribute to the success of Studio's mission to share the best in contemporary theatre.

## INSIDE STUDIO MEMBERS INVEST IN

### BOLD ARTISTRY

Our uncommonly rich repertoire of provocative work from around the world is marked by extraordinary writing, sophisticated design, and passionate performance.

### COMMUNITY

Studio opens its doors to students and underserved neighborhoods through our Student Matinee program and ticket affordability partnership with DC Public Library.

### WRITERS

Studio supports new writing from inception to production by commissioning new works, hosting residencies for emerging writers, and supporting public readings of works in process.

## TO SHOW OUR APPRECIATION,

Inside Studio members are invited to get a behind-the-scenes **Inside Look** into the creation and artistry of our work. Join Inside Studio and engage with us at this season's final Inside Look event:

*The Hot Wing King* on Tuesday, June 14, featuring a conversation and show-n-tell with members of the show's creative team.

And coming later this fall, you will also receive an invitation to a special members-edition backstage tour next season. Led by our production team, you will be treated to a rare glimpse of our shops, hear about the technical skills needed to bring our stories to life, and learn what's behind-the-scenes of an upcoming Studio production.

Memberships begin at \$150. To learn more about joining, call 202.919.3712 or visit [studiotheatre.org/membership](http://studiotheatre.org/membership).



Jelani Alladin in *Choir Boy*.  
Photo credit: Igor Dmitry.

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**WINNER OF  
THE 2021  
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**THE HOT WING KING**

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HOT  
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Teagle F. Bougere in *Invisible Man*. Photo credit: Astrid Riecken.

Without the generosity of our dedicated supporters, Studio Theatre could not continue to bring the best of contemporary theatre to our nation's capital. This list represents contributions of \$500 or more.

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This list represents contributions made to special events, special initiatives, and the annual fund received April 1, 2022. Every effort has been made to ensure the accuracy of this listing. For more information, please contact the Development Office at 202.919.3712.





Cast in *Admissions*. Photo credit: Astrid Riecken.

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Did you know that Studio Theatre accepts gifts through bequests and IRAs?

If you have included Studio Theatre in your estate or long-term financial planning, please let us know. Studio Infinitem recognizes patrons and friends who have designated Studio Theatre as the beneficiary of a planned gift.

Including Studio Theatre in your long-range gift planning is one way of making a generous contribution to Studio and the initiatives that matter most to you.

With your lifetime gift of assets or charitable bequest, you will support our artistic mission while providing tax and financial benefits to you and your loved ones.

## FOR MORE INFORMATION ABOUT PLANNED GIFTS, CONTACT

**BIANCA BECKHAM**  
DIRECTOR OF DEVELOPMENT

[bbeckham@studiotheatre.org](mailto:bbeckham@studiotheatre.org)  
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# OPEN STUDIO RIBBON-CUTTING CEREMONY



(L-R) Open Studio Steering Committee Co-Chair Susan Butler; Chairman of the DC Commission on the Arts and Humanities Reggie Van Lee; Mayor Muriel Bowser; Studio Artistic Director David Muse; Open Studio Steering Committee Co-Chair Amy Weinberg; Joyce Wilker, Senior Vice President at Sandy Spring Bank; Ward 2 Councilmember Brooke Pinto; and Greg O'Dell, President and CEO, Events DC.

We recently got to have our very first audience in the new Victor Shargai Theatre. We were pleased to host the culmination of our renovation project, a ribbon cutting ceremony in late March for subscribers and supporters of the project, presided over by Mayor Muriel Bowser.

The Mayor was joined by key advocates of our renovation: Open Studio Steering Committee Co-Chairs Susan Butler and Amy Weinberg; Chairman of the DC Commission on the Arts and Humanities Reggie Van Lee; Joyce Wilker of Sandy Spring Bank; Ward 2 Councilmember Brooke Pinto; and Greg O'Dell, President and CEO, Events DC.

Studio's first grant for the Open Studio project was received in 2016. Thank you to all our supporters, patrons, and community for standing with us during this pivotal investment for Studio and a landmark in our organization's history. The ribbon-cutting was a powerful illustration of the diverse and sizeable coalition behind Open Studio—including you!



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